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INTERVIEW



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NO. 1203

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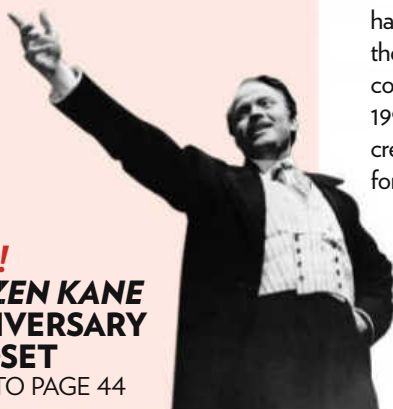
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TURN TO PAGE 44



## Hello, my name is Richard.

Selling the magazine has helped me get back my confidence. It's amazing what kind words from customers can do so I like to wear colourful hats on my pitch and make people smile. I'd love to have an allotment, grow vegetables and be outside. Read more of my story on page 46.



## OUR MANIFESTO

### ● WE BELIEVE

**in a hand up,  
not a handout...**

Which is why our sellers BUY every copy of the magazine from us for £1.25 and sell it on to you for £2.50. In this way we have helped hundreds of thousands of people to take control of their lives since 1991, and in the process created a global blueprint for social change.

### ● WE BELIEVE

**in trade, not aid...**

Which is why we ask that you ALWAYS take your copy of the magazine – it's a bloody good read and our sellers are working and need your custom.

### ● WE BELIEVE

**poverty is indiscriminate...**

Which is why we provide ANYONE whose life is blighted by poverty with the opportunity to earn a LEGITIMATE income.

### ● WE BELIEVE

**in the right to citizenship...**

Which is why The Big Issue Foundation, our charitable arm, helps sellers tackle their social and financial exclusion.

### ● WE BELIEVE

**in prevention...**

Which is why Big Issue Invest offers backing and investments of up to £3m to social enterprises, charities and businesses which deliver social value to communities.





# CORRESPONDENCE

Write to: The Big Issue, Second Floor, 43 Bath St, Glasgow, G2 1HW  
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## COMMENT OF THE WEEK



### If I wrote a letter to my younger self...

Laurie Anderson, what a wonderful letter to her younger self, a very wise woman [April 18-24]. All young people should read it. I completely agree about limiting your own freedom; often it's hard not to fear and to be held captive or to think that you would be doing something wrong. From my own experience, I know that the price of waiting can be a very high one to pay. I should have gender transitioned as a much younger person. In my letter to my younger self, I would say, listen to yourself, there is a reason why you feel like this, you have everything to gain by being yourself, and that doesn't have to be conditioned by what parents hope or want, or others (including psychotherapists) approve, just be her! As Laurie says, we are a lot of things when young. Heart and intuition and love of self is what helps us choose things and grow, so listen to yourself!  
*Liane Smith, email*

### Spread the wealth

I can quite understand Janet Toye [Correspondence, March 28–April 3] is upset about cuts to local services, especially for children and the homeless. The solution? I suggest it lies in our own hands, or rather wallets. Janet ended her letter by saying that 'I write as a property owner who would be only too pleased to see my wealth diminished... and I know plenty of people who think the same. We do not enjoy benefitting at other people's expense'.

Has Janet set up a Charities Aid Foundation account? It is a wonderful way of giving money: a standing order from her bank account to CAF, which claims back the tax (i.e. gift aid), then she can send money to any charity – there are many in the field of children's work and homeless services. An approach would be to say, 'I think the tax rate should be higher to pay for better public services'. If the tax rate should be, say, 50 per cent rather than 45 per cent then calculate the extra tax on your income and put that into the CAF account. A very easy way of offsetting the cuts in public services by using our money to support our charities.

*Andrew Milligan, email*

### Puppy love

This is Ty (right). He belongs to a Big Issue seller in Hammersmith. He is one of the best trained dogs you will ever get to meet – but more importantly he befriended me when my partner was having brain surgery in Charing Cross Hospital. He goes past the hospital on the way home and I am sure there are many other patients, friends and relatives who have been hugely

comforted by him too.

I would like to use your pages to send a huge thank you to him and his owner for their kindness to me at an extremely stressful time. I hope you will feel able to help me with this. Thank you.

*Dawn Townsend, email*



## SCORE!



**@lukestrickland**

On Fridays I challenge myself to complete the @BigIssue sudoku by the time my train gets in – today I won!

**@RemonaAly**

Had a great conversation with a friendly @BigIssue vendor on Oxford Street today. He had stories to tell! Tucking into my copy now :)



**@XInannaX**

@BigIssue  
20 years ago selling The Big Issue saved my life. That simple. Love and light to all the sellers out there working today.

### Figure of speech

Last week I was walking past Westminster Cathedral and stopped to buy a copy of The Big Issue from a friendly chap and we struck up a good conversation. As I walked on I noticed how few customers approached Mark. I had this sudden urge to stop and stand on a bench like the orators at Speakers' Corner.

I wanted to give them the following message: "Ladies and gentlemen, I'd like to say a few words on behalf of Mark, who is selling The Big Issue. Mark is here to offer you two things and all he wants is one thing in return. For the modest price of £2.50, Mark is offering an excellent read, a magazine that stands alongside any other in its ability to inform, entertain and challenge. The second thing Mark offers you is the opportunity to experience the warm glow of altruism. Mark, like every Big Issue vendor, is an entrepreneur backing himself to make a small profit to fund a more stable lifestyle. So, ladies and gentlemen, what is the price of a warm glow? Nothing, it's free with every copy of The Big Issue. Thank you."

I'm ashamed to say I was too English, too introvert and too cowardly to stand up and make that speech but if anyone else would like to use my words please feel free.

*Dr Rick Norris, email*

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# THE EDITOR

## Against all odds, a triumph



Illustration: Lauren Crow

There is a moment at the start of *Match of the Day* showing George Best scoring. He's close to the edge of the box, spots the keeper a bit off his line, four opposition defenders confused, bamboozled and probably starstruck don't know what to do. In an instant, Best chips them all with the outside of his right foot. The ball glides effortlessly in, as though even the ball is impressed. Best turns, his right hand in the air, looking like the coolest of the cool, all perfect hair and the bright red top of Manchester United set sure against the green pitch.

I could watch that clip again and again. I have, in truth. That is one of the great joys of modern technology, the ability to make TVs do our bidding.

I love *Match of the Day*. I get tremendously excited when I hear the theme tune. But then I love football. All of it. At Old Trafford I'm moved to tears when This Is The One starts playing on the PA system announcing the arrival of the home team. (I know, I know, I'm a grown man).

### People who just loved football died because of no fault of theirs

Equally I could get lost for any period of time if I happen upon a game of park football.

Football is the lingua franca for so many men. It helps break down walls and allows us to talk for hours. I can't remember a time when I didn't love football and I can't see a time I'll stop.

I can imagine the excitement of the Liverpool fans going to Hillsborough on that dark day in April 1989. Every game, for a moment on the way, it's like the first again. That never goes.

It's near impossible to imagine the horror and the panic that must have come upon them as the crush began.

But thanks to the fierce strength of character and limitless fortitude of the relatives of the 96 people who died, we all now know the truth of what went on. It's a nasty truth, shining a light on wholesale incompetence and then years, decades, of cover-up and obfuscation and pernicious lies from establishment figures. Key in the inquest findings was the fact, the incontestable fact, that people who just loved football died because of no fault of theirs. They were unlawfully killed.

The inquiry further splinters public trust in any public institution. But that is the institutions' issue, not the public's.

Out of the bleakness, an indomitable strength of human spirit rose. It is something onto which to cling.

This week Leicester City look set to win the biggest prize in league football, the Premier League. They may well have done it by the time you read this.

Previously unfancied, unfashionable and not particularly big, Leicester's triumph lifts the spirit. If you love football it's hard not to love their story. It's glorious and also redemptive.

And this week, it feels timely and ordained.

@pauldmcnamee



### FROM THE VAULT... MAY 2006 NO 691

We conduct a major investigation of issues around race, immigration and cultural attitudes in the UK, inspired by Dominic Savage's film *Love + Hate*, and a Channel 4 drama based on 2001's Bradford Riots. John Bird talks about the power of the written word.

## OFF THE GRID...



### JOIN HAMILL AND DAVIES IN PERSON!

Many readers wished they'd been there to witness our galaxy-wide exclusive with Mark Hamill and Ray Davies. Now they can! The pop culture icons join forces for a one-off event in London on June 26. *Star Wars* hero Hamill and Kinks mainman Davies discuss their careers at Hornsey Town Hall with Davies playing classic Kinks songs, super-fan Hamill reading from Davies' memoir, *Americana*, and an audience Q&A. You can still buy our special Heroes edition at [shop.bigissue.com](http://shop.bigissue.com), and a Big Issue vendor will be selling it at the event. Tickets are £27 (£40 for a VIP package) with proceeds to Crisis and restoration of Hornsey Town Hall's stage. Info on how to buy them coming soon...

### GOOD SALE, BY GEORGE!

Big Issue vendor Robin Price celebrated St George's Day at his pitch in Weston-super-Mare by flagging up the national holiday, and caught the attention of local MP John Penrose, who picked up his copy of the magazine.



### BIG ISSUE AWARDS NOD

The Big Issue is in the running for two honours at the PPA Awards, the magazine industry



'Oscars', in June. We're up for British Consumer Magazine of the Year and editor Paul McNamee is shortlisted as Editor of The Year.

Last year our cover to mark Remembrance Sunday was awarded British Cover of the Year, to a standing ovation (pictured). Paul McNamee said: "I'm delighted for our staff and vendors. There has been hard work from everybody to increase sales this year, and these Award nominations vindicate that."

### CREDIT HELP MILESTONE

The groundbreaking Rental Exchange initiative, set up by credit rating agency Experian with our sister organisation Big Issue Invest, has now helped one million tenants overcome financial exclusion by securing better credit ratings. Learn more about Rental Exchange at [bigissueinvest.com/rentalexchange/](http://bigissueinvest.com/rentalexchange/)





Illustration: Mitch Blunt



CHARLES FERNYHOUGH

## How to tune into your inner speech

If someone could listen in to your thoughts, what would they hear? Our ordinary stream of consciousness may be so familiar to us that we pay little attention. If you ask people to think about their own thoughts, however, they often say that involves a lot of words: a kind of internal conversation which scientists call 'inner speech'.

Although inner speech is difficult to study, psychologists these days have a range of methods, from experience sampling (the careful description of individual moments of experience) to neuroimaging.

One thing psychologists have learned is that this internal chatter often does take the form of a conversation. This 'dialogic' quality may reflect the fact that inner speech develops out of conversations with other people. When you talk to yourself in your head, you're

using language in a similar way to how you communicated with others when you were growing up.

This private dialogue comes to the fore when we are doing things that are stressful and challenging. Think of the tennis player reprimanding himself after a poor shot, or the scientist talking herself through a problem. In neuroimaging research we found that such dialogues draw on the language systems of the brain. But they also involve networks concerned with thinking about the minds of others, suggesting ways in which the brain might represent the perspectives of the other participants in the dialogue.

Our inner speech performs many functions. We can use it to plan a course of action, motivate ourselves for a challenge and even give us a sense of who we are. Sometimes

our internal chatter takes the form of a full-blown conversation, with one 'speaker' answering another. At other times, it is much more stripped down, almost like a note-form version of what we would say to another person.

There are pros and cons to talking to yourself in this way. Many of the negative thoughts associated with depression and anxiety probably take a verbal form. But the positives are plentiful too. Language is a powerful tool for thinking. If you're chatting to yourself, either out loud or in your head, take a moment to celebrate this varied, intimate and surprisingly under-examined part of our inner lives.

Psychologist Charles Fernyhough's *The Voices Within: The History and Science of How we Talk to Ourselves* is out now (Profile Books/Wellcome Collection, £16.99)

## AUDIO BOOKS ARE A LIFELINE

Ken Reid lost his sight in his 20s yet is cycling 750 miles to unlock favourite titles for others like him

Imagine if 93 per cent of books were unavailable to you. Blind people like me don't have to imagine. Only a fraction of books are in accessible formats. Yet for blind people, many who are older and live alone, reading is a lifeline. Thanks to the Royal National Institute of Blind People's (RNIB) Talking Books library, we can receive, by download or disc, audio versions of our favourite books.

Times have changed. When the service began in the 1930s, books were delivered by post on up to 10 LP records. Pity the poor postman! Yet the service was a success. Talking Books library's membership grew from 1000 to 40,000 today, with 22,000 titles now available.

But it costs £2,500 to record a Talking Book – and RNIB relies on the support of the public to help it continue. I had been a keen reader, but as my



Stephen Fry voicing *Harry Potter*

sight got worse, my ability to read diminished. So this summer I'm embarking on a 750-mile sponsored cycle run to each of the four UK capital cities, and to Dublin too, to raise funds for this vital service.

Don't worry, you won't have to avoid the roads in August! I'll be on a tandem with a relay of sighted co-riders accompanying me.

To donate, text CCLE75 £5 to 70070, visit [justgiving.com/cycle750](http://justgiving.com/cycle750) or follow his progress: [facebook.com/cycle750](https://facebook.com/cycle750)

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# HIDDEN BRITAIN

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No.72

## Birkenhead Park

THE WIRRAL, CHESHIRE

**B**irkenhead Park is acknowledged as the first publicly funded park in Britain. The area had remained largely rural until the steam ferry service to Liverpool opened in 1820. Within 10 years the town's population grew from just over 100 to 2,500. Demand grew for the creation of a public space where people could enjoy some fresh air away from the polluting factories.

The land chosen for the park was poor quality, a mix of low-lying fields and marshland, and correspondingly cheap. The small farmhouse was known as a beer den where illegal gambling and dog fighting took place.



Some 125 acres were designated for public use. The sale of building plots on a further 60 acres covered the entire cost of the land and park development. In August 1843, a landscape gardener,

Joseph Paxton, was engaged to design and build the park for a fee of £800. It was officially opened in 1847.

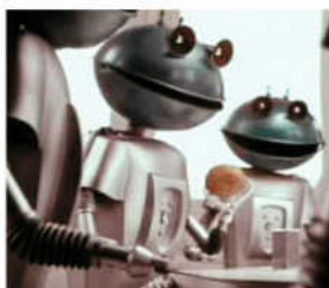
Three years later American landscape architect Frederick Olmsted toured Britain looking for inspiration. He visited Birkenhead Park and was impressed. He incorporated many of its features in his creations in America, the most notable of which is Central Park in New York.

*Grid Reference: SJ 313890*

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Share your photos of this Hidden Britain and ideas for others @bigissue; editorial@bigissue.com



### FORWARD THINKING... Space spuds.

It is hard to imagine our world without the humble potato. Nasa knows this – that's why they want to make sure the first Mars colony can get mashed on spuds. In Peru's Atacama Desert astrobiologists are collecting barren soil to experiment with growing potatoes in harsh conditions. They plan to transplant experiments to Mars once they have cracked fertiliser and water delivery systems that will work on the red planet. Chips in space? We can dig that!

MY  
PECCADILLO



**EMILY ATTACK**  
EX-INBETWEENER  
RICKY GERVAIS

I just love Ricky Gervais. I am obsessed. I have every DVD of every film and series he has done. I feel like he changed the history of comedy. We developed a whole new way of communicating with each other after *The Office*. Everyone my age who watched or still watches *The Office* and *Extras* has a different way of speaking, new mannerisms. I call them Gervais-isms. I find it fascinating. You can hear if someone is a fan by their tone of voice. It is such a testament to an actor's work when you create a new way of speaking.

He was always going to be criticised after two such perfect, untouchable series but I love *Derek* as well. It is a box-set I



always return to and it annoys me when people think it takes the piss out of old people. They miss the point. It has so much love in it. When you can put a real big heart in the centre of what you do, you can get away with crude jokes because there is a moral at the end of every story and it tugs your heartstrings.

I always know I will get on with somebody if they drop a quote from *The Office* into a conversation. When I have kids, I already know that will be our sense of humour. So I am really excited about the new *David Brent: Life on the Road* film. I will be watching the night it comes out.

Emily stars in a stage adaptation of *Breakfast at Tiffany's*, touring the UK till June 11. [breakfastattiffanys.co.uk](http://breakfastattiffanys.co.uk)





**"THE RIDE WAS FANTASTIC.  
TEAM TBIF WAS SUCH AN  
AMAZING GROUP TO BE  
PART OF"**

EMMA, PREVIOUS PARTICIPANT

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## Without support it's a lonely path to mental well-being



I was on a train coming back from a funeral and a young man came and sat opposite and engaged me in conversation. I had the strong feeling that he was nervous, on edge, looking down the length of the train as if to spot something. I felt like giving him some advice.

The advice was: "If you don't have a ticket, when you see the ticket inspector go up and tell him your problem, politely." Explain your predicament, I felt like saying.

The problem though was that he was ill. And as we spoke over the next hour he told me about his illness. He was autistic, or had been diagnosed recently as such. He was depressive and could not sleep. He showed me the pills that he had to take two times a day. He spoke softly and when I told him about me working on *The Big Issue* he smiled and even laughed. I wasn't just some passenger who didn't know where he was coming from. He had been homeless and in institutions. We shook hands. I could tell by his damp hands that he had a high level of anxiety.

I did not have to tell him to be polite to the ticket man. He explained everything by the door and you could see that his determination to get through to the inspector worked.

The funeral I went to was different from most other funerals I had been to. In most funerals there is a fair amount of fudge. You have to strike out all the bad memories of the living person, and remember only their good parts. But it often takes a large bit of mental vivisection. And then you listen to the comments and the praise and seemingly appear to agree with the propaganda, though at times not recognising the figure so painted.

This funeral though was for Barbara, a person who so deserved all of the accolades and laurels of praise that descended upon her memory. She was a full, honest, round,

generous, graceful and committed human being. And therefore it was sadder for us because this rock of goodness was gone.

In a book called *Seven Years in Tibet* I read that the dead were laid out on a hill over Lhasa, the capital, and hacked open. Then the birds would come and had a feast day, and then their guano would enrich the soils of the valley. What a brilliant idea.



Mental health has been the Cinderella part of the NHS for far too long, says Bird

I was 17 when I read this and for years told whoever wanted to listen that that was how I was going to be treated.

What do you do about meeting someone who has mental problems? I talked, which kind of helped him. But he needed support, and when I asked his only support seemed to be the medication. But what he suffered from, and his autism, cannot be sorted by medication alone.

This bloke needed some help. Yet we live at a time when the Cinderella part of the NHS is mental health. Unfortunately mental well-being, or the lack of it, is where much illness comes from.

A healthier mentality would work wonders for people like the young man on the train.

He got off looking happy. I gave him *The Big Issue* address in case he wanted to talk to someone. To restore him to mental well-being, though, seemed a bit of an impossibility.

Without a full and thorough support service, with mental health workers in place, people like the young man will wander

lost and broken.


He did not ask but I gave him a tenner. I wanted him to know that someone cared. He did not want to take it but I made him take it. I hope he bought some good eats with it. I doubt it. Chocolate or some stimulants most likely; just to find a moment's relief in the turmoil of this life.

It was not a typical Thursday but it loads you down with lots of things to think. If only there were no cracks in our attitude towards the harmed and hurt. If only there was a true safety net that wasn't made of concrete.

If only Barbara had got another year or 10.

**"If only there  
were no cracks in  
our attitude to the  
harmed and hurt.  
If only there was  
a safety net"**

John Bird is the founder and Editor in Chief of *The Big Issue*. @johnbirdswords  
john.bird@bigissue.com



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## What can superheroes do about real menace?



I love superhero comics and they've never been handled with more love than by writers and filmmakers who grew up on them too. And yet... and yet... in the latest *Captain America: Civil War* film, when a terrorist bomb goes off outside a UN meeting leaving a scene of devastation, I feel an increasingly familiar unease.

There seem to be coach loads of superheroes clogging up our multiplexes in different bombastic combinations with ludicrous outfits that materialise out of a wristwatch or fold away. Why are you trying to be "realistic" about terrorism? The old Christopher Reeve *Superman* films offered a less pretentious escapism. And somehow *Superman II*, which came out during the humiliation of the Iranian US embassy hostage crisis, had some resonance in portraying a superhero and a superpower who find themselves suddenly impotent and humiliated by a cruel enemy ("Kneel before Zod").

I put it to Zack Snyder, director of *Batman v Superman*. Snyder is at least out and out proud that he takes superheroes very seriously. Don't like his 18-rated version of *Watchmen*? Tough. THIS IS SPARTA! (He made that, too.) *Batman v Superman* uses a great deal of 9/11 imagery to depict how superheroes can recklessly kill thousands in their skyscraper-toppling, planet-saving battles. Lois Lane goes off to the desert to interview an Osama Bin Laden figure and has to be rescued by a messianic Man of Steel.

"To have [the films] be just fun is not OK with me," Snyder says. "To me the mythology only plays if it's played against the

backdrop of the rules we understand. We could easily make the baddie an alien and have it be an abstract evil. But does that really mean anything to anyone?"

Critics panned *Batman v Superman* for taking itself far too seriously, which seems unfair given that *Captain America: Civil War* has an almost identical plot premise – the UN wants to put superheroes on a register to stop this reckless endangerment of entire cities. My main objection to *Batman v Superman* was that it ended up with the same kind of entire-city-destroyed-with-nukes battle the film started off denouncing.

### "Superhero films misunderstand the reality of evil in our world; its hive mind"

To its credit, *Captain America: Civil War* starts with mega destruction and ends with a very personal fight between three people. But it still plays with a stylised fantasy version of real-world terrorist imagery and brainwashed soldiers – a terrible trauma visited on prisoners of war in the early Cold War. Iron Man even drops a crack about *The Manchurian Candidate*.

The directors of *Captain America: Civil War*, Anthony and Joe Russo, are a delightfully cerebral duo. They grew up on great dark comedies like *M\*A\*S\*H* – set in Korea but made while the Vietnam War was raging. So I ask them: are there places where superhero films shouldn't tread?

"Absolutely but our intent is to reflect reality as much as we can," says Joe Russo. "The reason that

these movies are so popular is because they are once removed from reality. It allows people to deal with issues that are painful in a way that is not like looking at reality. It gives you a window... without your emotions and your fears feeling too exposed."

For the Russos, superhero films now are what Westerns were to American audiences in the 1950s. Good versus Evil in a cathartic, simplistic way for troubled times, even though Westerns often had very ambiguous messages encoded within their black hat versus white hat dynamics. And certainly many of the comic books that provided source material for these blockbusters, like Mark Millar's *Civil War* original, have far more intriguing dark political ideas than the screen versions.

But the fundamental concern I have about these films is that they totally misunderstand the reality of evil in our world; its hive mind. Thousands of ordinary young men, and some women, are going off from our cities to join Isis' playground for torturing psychopaths. Even closer to home in recent days – how angry have you felt at realising the scale of reckless endangerment by our officials and executives, from Hillsborough to BHS and its 11,000 employees hung out to dry? Sometimes I just want to say, OK Captain America and that ludicrous army of yours. Take your pick and solve one of these. These are strange days when corporate entertainment is playing with the imagery of terrorism. Because I'm sure of one thing – they couldn't be more wrong about the agents of misery in our world.

Samira Ahmed is a columnist for The Big Issue. She is a journalist and broadcaster. @SamiraAhmedUK



# STREET ART



## ◀ UNTITLED

BY STEVE WARD

Steve Ward, 53, is a carpenter by trade and has been homeless since December 2015.

"I managed to get a room at the Salvation Army Ty Gobaith Lifehouse in Cardiff and I have been staying here for two weeks now," he says. "I really enjoy drawing and painting big cats because of the detail involved."

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## ▶ SHED MURAL

BY MR LEE

Mr Lee is a member of Cambridge Cyrenians' homeless community allotment project. He painted this mural on the side of one of their sheds. "I like drawing and painting," he says. "When I'm doing it, it feels like I'm in the painting. Everything else goes away."



Street Art is created by people who are marginalised by issues like homelessness, disability and mental health conditions.  
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# LETTER TO MY YOUNGER SELF

## James Naughtie

Broadcaster and spoonerist

**A**s a 16-year-old, I was embarrassingly normal. People talk about the 1960s as being this ferment. And I think it was and I absorbed a lot of it. But, as someone once said, if it was a party, I wasn't invited. I was just slightly too young.

**I grew up terribly happily in a small village by the River Deveron in Banffshire.** Everybody was a friend, we played by the river in the evening. There was a freedom and innocence that was terribly precious. I grew up in a wonderful patch of countryside with sounds and smells and vistas that still mean a lot to me, and I had wonderful parents. I was remarkably untroubled, in that respect.

**I was the classic '60s child.** When The Beatles released Please Please Me, I was 12. It could not have been better timed. The Beatles were supposed to perform at a dance on New Year's Eve 1962, in Keith, which is where I went to school. The advert in the local paper said, 'It's the Love Me Do boys'. They were flying in from Hamburg but the snow meant they couldn't land. Three days later they performed in the Two Red Shoes ballroom in Elgin but my parents wouldn't let me go because it was regarded as a den of iniquity. In subsequent years, I discovered this was entirely true.

**My parents were classic products of their generation** in that they were the first people in their families to go to university. They were headteachers, my aunts and uncles were teachers or ministers – it was very Scottish. I have a great deal of gratitude for the way that, throughout my childhood, education was seen as important. Not in a pompous way, as a means to make a lot of money, but the idea you had a duty to do what you can, exploit your talents.

**I stood in the school election in successive years** – first as a Conservative candidate, second as a Peace candidate under the slogan Make Love Not War. I remember my history teacher telling me that he couldn't think of anyone more likely to start a war than me! That was in 1968. I hate to admit but I did sort of enjoy the sound of my own voice.

**At the obligatory careers' service interview they said I should be a hospital administrator.** But anyone who knew me would know I couldn't administrate the proverbial piss up in a brewery. I said I wanted to be a journalist and they laughed. "Everyone wants to do that but it will never happen."

**I would love to tell my younger self he will smell the distinctive aroma of hot metal and ink in the print room of a newspaper.** It sounds corny but I remember watching the hot metal plates being put together and hearing the presses roll on my first day at the *Aberdeen Press and Journal*. It was like watching the Flying Scotsman pull into a station. I tell my children and it sounds like a story from the bronze age. Don't get me started on the state of newspapers today. I find the decline of the printed page really sad.

**I found politics mesmerisingly interesting.** I loved the events, I loved the characters. You couldn't grow up in the '60s without being moved by the sense

you were living in tumultuous times. There was the Vietnam War, this extraordinary year in 1968 when the US was gripped by assassinations and riots, and Europe appeared to be in flames. I remember the feeling of wonder about what was going on. The minute I started to write about this stuff, I could not imagine anything I would enjoy more.

**I would say to my younger self that you should never be afraid to get carried away.** And I would leave it at that, in terms of romantic advice. Follow your emotions and allow yourself to get carried away. My wife Ellie and I will have been married 30 years this December. In these days, that is not bad going.

**As a child of the '60s, I regard it as rather a doddle.** Our children are in their mid-20s, and it is hard to explain how different it was for my generation. It is not just that we didn't have the whole online world but there wasn't anything like the rush or panic. I remember long nights fishing on the riverbank with my dad. It is a cliché to say we have seen the death of innocence but I am glad I had a simpler, calmer childhood.

**I can see why young people are disillusioned with the political process.** When I went to university, the idea I might leave and not have a job for a long time was inconceivable. There is a feeling that whatever this modern world is, it is not working for many people. For kids that age now, looking at the amazing things you can do in the world, why can't somebody come up with an economic system that seems to deliver more equitably? But the mistake is to say that, because things haven't worked out the way we would want, there has been malign neglect or corruption.

**It is easier than you think to remain neutral on air.** At *Today* [Radio 4's news and current affairs programme], the difficult thing was not leaving your politics outside the studio door, it was facing somebody across the desk in a state of meltdown. You have to do the professional job of asking the question you both know might release the trapdoor that sends them down into the pit. If you feel human sympathy for the person because they weren't responsible for the position they were in – or the punishment, political oblivion, was going to be disproportionate to the offence – it is hard to conceal.

**The endless capacity of people to cope with adversity is the most thrilling thing you can come across.** I have been in places where there is death and destruction. What you are constantly amazed by is the capacity people have to survive.

**My fundamental advice to my younger self** is to make sure that you have friends in a generation older than your own and make sure you listen to them. Don't regard them as bores who don't understand. Listening to the stories of people who have gone through it is what lets you work out life.

**The other thing that I would tell my 16-year-old self is don't forget to learn to swim.** I never really learned properly. That is my secret shame...



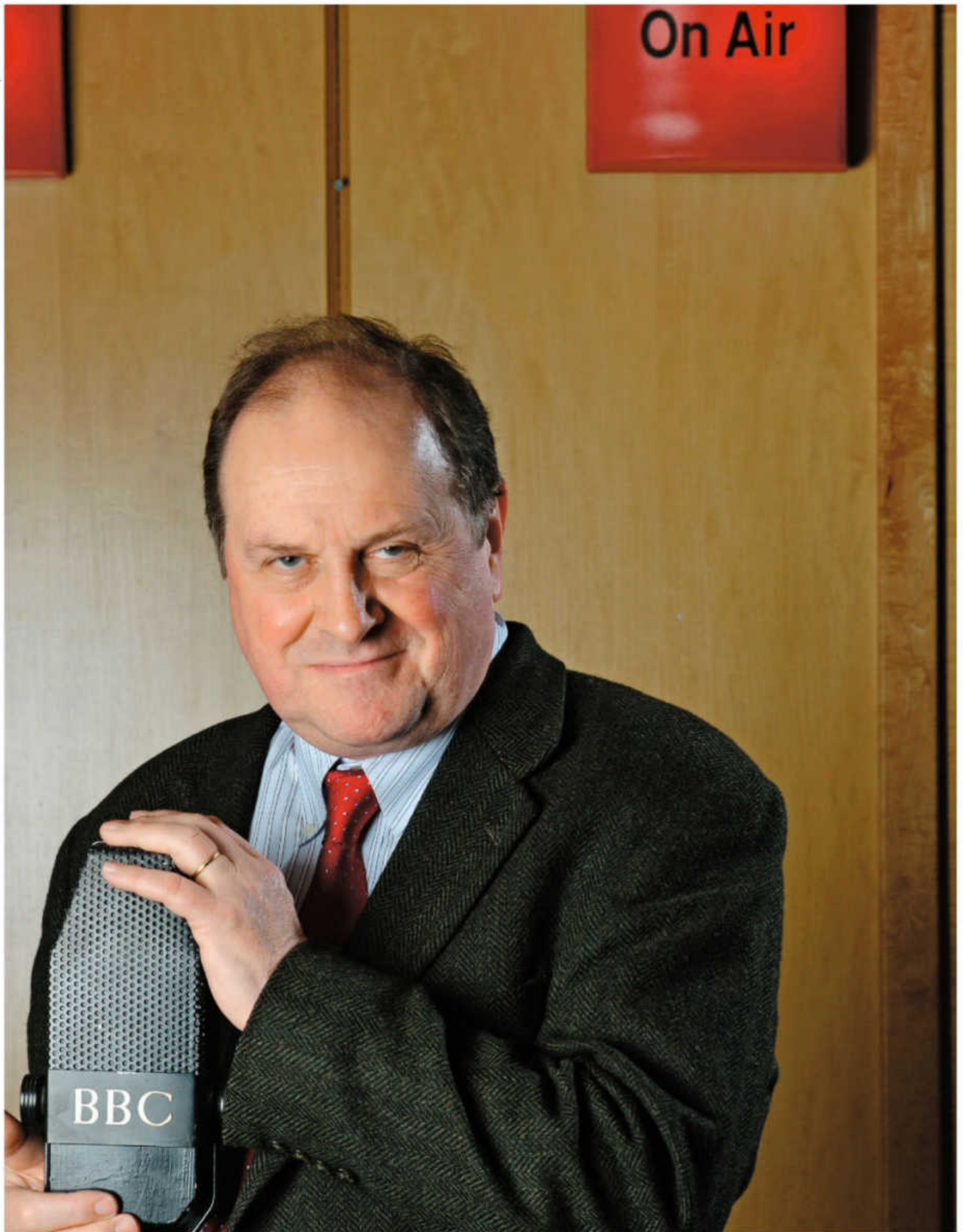
James Naughtie with his Radio 4 colleagues in December last year as he signs off from the *Today* programme, which he began presenting in 1994

### IN 1967 THE YEAR JAMES NAUGHTIE TURNS 16...

Parliament votes to nationalise 90 per cent of the British steel industry / 400 million viewers watch the first live international satellite broadcast, featuring The Beatles' All You Need is Love

*Paris Spring* by James Naughtie is out now (Head of Zeus)  
Interview: Adrian Lobb @adey70





**“The difficult thing is facing someone across the desk in a state of meltdown”**



**I BELIEVE**

**I BELIEVE**

**EVERYBODY**



# IN RULES IN TAXES SHOULD PAY

Everyone knows Ewan McGregor – actor, activist, family man. In coming weeks the busy 45-year-old star features in Miles Davis biopic *Miles Ahead*, Western *Jane Got a Gun* and John le Carré adaptation *Our Kind of Traitor*. He talks to Adam Forrest about the morality of mega money (and *Trainspotting 2*)

**T**he Big Issue: There have been quite a few John le Carré adaptations recently – are you a fan of his?

Ewan McGregor: I hadn't read his books – I haven't really had a le Carré phase. But I remember Alec Guinness playing Smiley in the TV version of *Tinker Tailor Solider Spy*. I read this one, the novel, after I read the script and I liked it very much. He seems to be having a resurgence with the Tom Hiddleston show [*The Night Manager*]. It hasn't been on in the States, so I must be the only person who hasn't seen it. I will see it – I hear it was very good.

**You have lot of good scenes with Stellan Skarsgård in this film – what was it like working with him?** We worked together on *Angels & Demons* and we developed an unusual relationship after that. To build up to the

angry scene, he'd come over beforehand and swear at me: "McGregor you fucking piece of shit!" And I'd swear back at him. That made me laugh. We kept it going over the years – emails and texts where we'd insult each other. Months would go by and you'd be in a meeting, looking down at your phone: "You mother-fucker McGregor!" I'd piss myself laughing.



**Sounds intense, in a swears sort of way. Do you have to psyche yourself up between scenes? Do you agonise as an actor?** I don't have sleepless nights. I'm not an actor who goes home at the end of the day thinking – shit, shit, I should have done it like this. Every actor works in a different way. There are actors who hate everything they do. I'm not

going to name any names but there are actors who, when the director says cut, they go: "Fuck! That was awful." But I'm not like that – I think everything I do





is great [laughs]. I don't have any judgment at all about how other people work, unless they're ungenerous towards other actors.

**Our Kind of Traitor shows le Carré's anger at the City of London and the dirt flowing around the financial system. Do you share that anger?**

Yeah, I agree with le Carré's... criticisms. I'm depressed that politicians like the Icelandic prime minister – the people we look up to to lead us, the people we give power to make laws – are the people who are breaking them. It's fucking depressing. Damian [Lewis] had some great lines in the film about the fact if there's a little bit of criminal money you get put in jail but if there's billions of it, you're welcomed and protected regardless. Reading about the Panama Papers and offshore banking, it seems like people who are super-rich have no problem hiding their money while the rest of us pay tax.

**So tax is a moral issue?** We should pay tax because we live in a society where those are the rules. I believe in that. It's different for me now because I pay my taxes in America but until I moved and I paid my taxes in Britain I knew I could take a bus, go to the local swimming pool or go to the doctor and get medicine; the streets are cleaned – that's all possible because people pay their taxes. I wouldn't want to be someone that didn't do that.

**You've made quite a few big trips with Unicef. Do you think of it now as a lifetime commitment?** I do, yeah. I'm happy to be involved – honoured. It would be nice to think there would be an end to the work being necessary. But you hope some things change. Polio, for instance, is now close to being eradicated. To see the end of that disease in our lifetime would be amazing.

**Is it difficult to stay upbeat when you see some of the things you've seen in India and Nepal?** I know what you mean – sometimes it's difficult to feel optimistic. I remember visiting a village in India where children get ill and die because there is no doctor, and there's no way of getting to the nearest town. Although I was there with a doctor able to immunise, I was struck by the terrible sense of hopelessness. In my naivety, I'd

Ewan McGregor in *Our Kind of Traitor* (main image); as a Unicef ambassador in Malawi in 2005 (left); as Obi-Wan Kenobi (below); with daughter Clara (right)



## How The Big Issue brought back Begbie

As *Trainspotting 2* starts filming in Edinburgh, the original book's author, Irvine Welsh, has spoken about the role The Big Issue played in bringing back one of his most popular characters, Begbie.



Robert Carlyle memorably portrayed the unpredictably violent psychopath in *Trainspotting*, and is the character Welsh chose to focus on in his latest book, *The Blade Artist*.

"Characters kind of gatecrash into your consciousness," Welsh told *The Guardian*. "The Big Issue asked me to do a Christmas story a while back

and Begbie, the embodiment of Christmas hell – violent, full of hate – came to mind. I thought it'd be nice to invert everything, have Begbie be the most self-controlled guy in the room. This idea enthralled me."

The Big Issue got him thinking about the character again, he added later.

The story called *He Ain't Lager*, which The Big Issue exclusively published in one of our festive editions in 2013, showed a softer side to the hardman, rehabilitated through art and visiting his family on Christmas Day as a changed man.

*The Blade Artist* follows on from the festive tale, with Begbie – now going by the name Jim Francis – having finally found the perfect life in California. The character is also due to appear in *Trainspotting 2*, again played by Robert Carlyle.



*The Blade Artist* is out now, and you can read *He Ain't Lager* at [bigissue.com](http://bigissue.com)

expected a sense of – we did it, we got here. When you see the poverty... I heard a baby coughing. I knew it sounded like a baby that wasn't going to make it. But ultimately I think about the Unicef people who are working to improve things day in, day out. I'm always struck by them because it takes a special kind of courage to dedicate your life to doing that kind of work.

**With all the film roles and motor-cycle adventures, how do you manage to strike the right balance with family life?** There

have been times I've turned things down because I just can't go away. When it was just Clara [the oldest of his four daughters] we used to travel everywhere together but when she got to school that slowed down a bit. We can't move every time I work, and now that my children are older I tend to go off and work on my own. It's fine. The longest period was filming *Son of a Gun* in Australia – a 12-week stint – that's the longest I'd ever want to be away from them. We strike a balance as best we can.



**You never get into trouble for working too hard?** The week I was coming back from Australia I got a call from Gavin O'Connor, a director I'd always wanted to work with, to come and do *Jane Got a Gun*. I got to be a baddie in a Western – so I had to phone home and say: "I know I'm coming home but I've got to go away again" [laughs].

**You recently played Jesus in *Last Days in the Desert*. That must have been difficult to get your head around.** It was odd. Approaching that role is an unusual situation but I liked it. I just had to try not to think too much about other people's ideas or expectations. When you're playing Jesus Christ – that's the ultimate in people having pre-conceived ideas on who he is. I tried to focus on playing this man at a particular time in his life. He was trying to communicate with his dad, and it just so happens that his dad was God [laughs].

**And what about the sequel to *Trainspotting*? You start filming soon – what can we expect?** It's going to be special – it feels special already to be back talking with the actors and Danny Boyle. We had a meeting together where we read through the script, and it was extraordinary to hear all those characters come alive again. We start shooting soon in Scotland. It's going to be great. I think enough time had passed since the first film, so I was absolutely happy to come back and do it again. **TB**

*Our Kind of Traitor* is in cinemas from May 13

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# THE RISE AND RISE OF THE SNEAKIEST LAW OF MODERN TIMES

Vicky Carroll seeks the truth about Public Space Protection Orders



**R**eckless boy-racers, brawling boozers, gangs of hoodlums. This is Britain 2016 – afraid to go out shopping, scared to let our kids cross the front door.

So thank God for the Public Space Protection Order! The caped crusader, here to clean up our streets! Introduced in the Anti-Social Behaviour, Crime and Policing Act in 2014, local authorities hail PSPOs as the panacea for public ‘nuisances’ such as dog walkers, pigeon-feeders, musicians and skateboarders.

Echoing many of the 79 local authorities (out of a potential 346) which have made up 130 new PSPO laws in the last 18 months, Oxford City Council

**4**

## THINGS YOU NEED TO KNOW ABOUT PSPOs

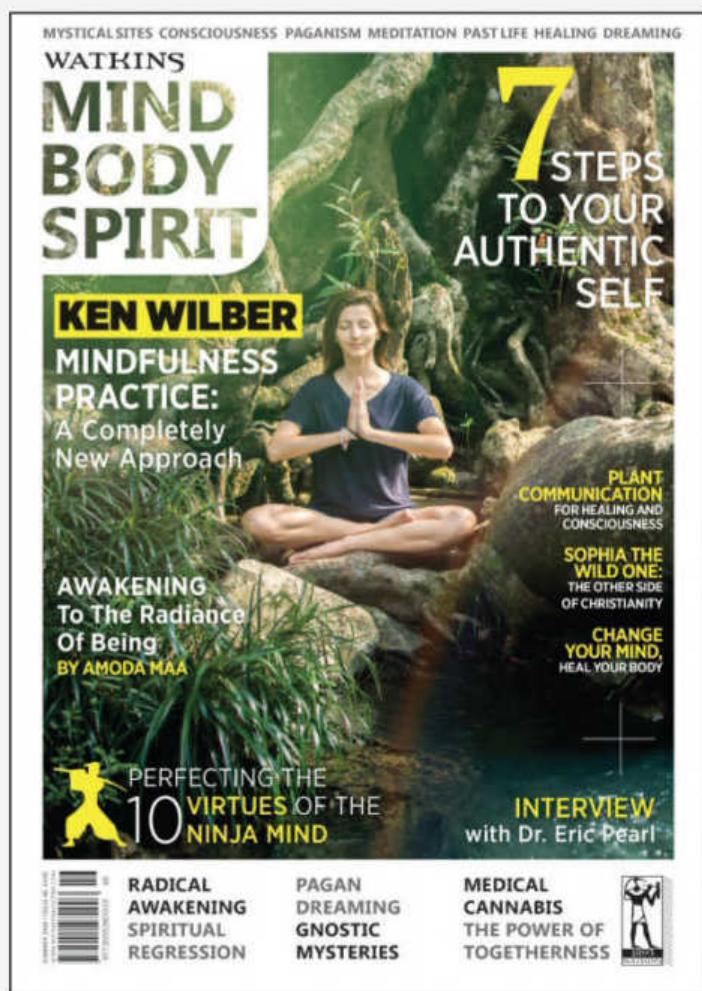
- 1 A Public Space Protection Order is a law introduced by a local authority, under the Anti-Social Behaviour, Crime and Policing Act 2014. It can last a maximum of three years.
- 2 It must apply to a specific place – e.g. park or part of a town centre – and define specific anti-social activities that cause a nuisance.
- 3 Police chiefs should be consulted before PSPOs are created. Police, council officers or community safety officers enforce them.
- 4 Punishment includes warnings, confiscating items (alcohol, drugs, skateboards) and fixed-penalty notices of up to £100 – £60 if paid within two weeks. The fine can increase to £1000 or escalate to court action.

promises theirs will make its city centre “a safer and more welcoming place”, claiming: “Until now we have had few powers to take action. The PSPO gives us those powers.” Legal experts point out that appropriate

laws already apply to many of the sort of woes bedevilling Oxford, such as public urination, aggressive begging and alcohol consumption. Check out the Vagrancy Act of 1824.

And some of the new PSPO offences – carrying a golf bag, permitting a dog to enter a lake, congregating in groups of two or more, being under 18 and outdoors between 11pm and 8am – are “almost laughable”. Rosie Brighthouse, legal officer at human rights organisation Liberty says they are a “blunt instrument” >

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used by councils “looking for an easy fix” rather than a solution. “This incredibly vague definition makes them ripe for misuse and abuse, which has proven to be the case.”

Campaign group the Manifesto Club, which carried out a thorough Freedom of Information investigation into PSPOs, asked how many were altered after public outcry, and how many warnings or fines have been issued (12 were amended or scrapped; there have been almost 1000 confiscations, warnings, fines and prosecutions). Manifesto Club founder Josie Appleton says: “The Home Office told us they didn’t think the powers would be used to target groups such as buskers or the homeless. Yet now there are six councils restricting begging, three banning sleeping in public and five restricting music or street art.”

Many PSPOs are charters for drab, lifeless – exclusive – public spaces. Love or loathe them, buskers are part of town centres’ character. Teenagers – boisterous, obnoxious, loud – are often inherently annoying but that is not sufficient cause to criminalise them. They should be outdoors expending energy, and given Nottingham Forest’s recent form, Nottingham Council should reconsider its ban on playing ball games.

## CRIMINALISING THE HOMELESS

But the most contentious aspect of PSPOs is their application to homeless people and rough sleepers – criminalising the most vulnerable in society, potentially exposing them to a fine of £60, £100, £1000 or court action. Rough sleeping in England increased by 30 per cent between 2014 and 2015 – but fining and banning rough sleepers will not solve the problem.

These legislative attacks on homeless people have provoked fierce protest, and councils have been forced to rewrite Orders. As a result, thousands of people are talking about homelessness and the complex issues that lead people to life on the streets, their vulnerability at rock bottom. But it requires positive action too.

Thousands have signed petitions, staged protests and forced several councils to change PSPOs aimed at shunting off homeless people – some with mental or physical health problems, addictions, no family or support network, no help to get out of their situation – to a different part of town.

Home Office guidance specifically states that PSPOs should not be used to move problems elsewhere: “In deciding to place restrictions on a particular public space, councils should consider the knock-on effects of that decision. Introducing a blanket ban on a particular activity may simply displace the behaviour.” They acknowledge that just because it’s no longer on your doorstep, a problem isn’t fixed.

“This criminalisation of rough sleepers pushes poverty and its causes further underground,” says Brighouse. “‘Out of sight, out of mind’ may seem tempting for councils looking for an easy fix. But these Orders risk placing already vulnerable people in a more perilous, marginalised position.” Perhaps, she suggests,



**Under-21s banned from tower block. City-centre bans on nuisance street entertainment, allowing dogs in any covered space**  
Oxford

that’s why Liverpool City Council conceded, in the face of public outcry – which pointed out they were banning soup kitchens as well as “persecuting people in the lowest socio-economic group, who can’t afford food” – that their plan was “a bit daft”.

Not just daft, says Brighouse, but also potentially criminal, breaching the Human Rights Act, which obliges councils not to act in a way that disproportionately affects human rights. So far, Cheshire West and Cheshire, Newport City Council and Oxford have been forced to water down PSPOs that criminalise homeless people. “Shine a light on these misguided plans and councils sometimes back down. Do nothing, and this dangerous trend will continue,” she says.

Oxford City Council removed rough sleeping from its list of banned anti-social activities after more than 70,000 people signed a Change.org petition calling it “an unacceptable cover-up of the huge housing and homelessness crisis that Oxford faces”.

In Coventry it has been alleged that gangs of paedophile junkies shoot up from 8am until night-time in a park, luring children from the neighbouring primary school with drugs and alcohol, attempting to coerce them into sexual activity. These are extremely serious crimes, which the council vows will be ended by waving the magic PSPO wand. But laws with far weightier consequences than a £60 fixed penalty notice could have already halted them. And the council and police could manage the park better, work harder to make it a usable, desirable public amenity.

“The PSPO does not solve the problems it seeks to address. They are no replacement either for proper enforcement of the criminal law or for positive measures improving life in rundown neighbourhoods,” Appleton points out.

Protest, legal action, demanding councils do what’s right – making things better instead of creating more criminals – are important. But until PSPOs are reined in by Westminster they will continue to offer councils a quick fix to create the illusion of action against trivial nuisances – or worse, be misapplied to serious crime.

“We need local people to raise awareness and fight the misuse of these absurdly broad powers in every corner of the country,” urges Brighouse. “Together we can protect the most vulnerable and, if enough of us do so, we might ultimately change the law.” **TBI**

## THE MADNESS OF PSPOs

Where the law has gone crazy

#\*!@\*#

**No shouting or swearing**  
Guildford

**Ban on playing golf or possessing golf equipment** NE Derbyshire

**No engaging in card tricks** Blackpool

**No under-18s out between 11pm and 6am**  
Kettering

**No gathering in groups of two or more unless waiting for a bus. And no feeding pigeons.**

Hillingdon, London

**No going in a lake or encouraging or permitting any person or animal to go in** Wirral

**No under-16s in groups of three or more** Bassetlaw

**No loitering at bus stops**  
Caerphilly

**No loud speech on the Green** North Kesteven

**Ban on ball games**  
Nottingham



Read the Manifesto Club’s Freedom of Information investigation here: [manifestoclub.com](http://manifestoclub.com)

# SIMON TAYLOR, 42, WAS A FATHER, A SON, A BROTHER. HE WAS ALSO ADDICTED TO DRUGS.

Simon, who sold The Big Issue in Canterbury, had a long-term battle with addiction and slept rough for several years. Late last year he found a home in Hove and moved in with his beloved Staffie, Harley. But on March 13 Simon lost his battle, and died of blood poisoning. At his funeral his family spoke of their memories, sadness and the joy he brought them. They wanted to share those words with readers of The Big Issue, to show that behind each story of addiction there is a loving, loved human being.

## MUM'S POEM FOR SIMON

BY ANGELA

Simo, we loved you when  
you were here,  
and we love you now  
you're gone,

You did some bloody  
stupid things,  
so you wasn't here for long,

But you went so unexpected,  
but I'm glad you were  
selected,  
to miss the fear and pain,  
had the whole thing been  
explained,

We hopes you're in a  
brighter sphere,  
and don't worry about  
us down 'ere,

And we will try not to  
be too sad,  
to have lost our lovely lad,

We'll all try to have a laugh,  
as you say, have a bit of a  
giraffe, a knees up and a song,  
'Cos you are only waiting for  
us all to come along.



Simon with his  
mum, Angela,  
at Little Venice,  
London





Zeb, Rachel  
and Simon

## 'IN THE END ALL WE HAVE IS EACH OTHER, AND THE LOVE WE SHARE'

ZEB, SIMON'S BROTHER

I will miss having chats with Simon while we played footy on the same X-box team. I will miss engaging in the special ideas and opinions he had to offer about the world. I like to think of Simon as a sort of 'hip hop philosopher'. I know Simon's life was full of hardships and he took a rocky path. Such is the life of a Tottenham Hotspur supporter. A part of me is happy that Simon is at peace. No more pain or

worry can afflict him now. I will, however, miss him dearly. Simon always encouraged my musical endeavours and made me feel confident in myself. I will remember Simon fondly, not for his unfortunate choices, because his heart was always in the right place even if his head was not. Simon once told me he only lived for his family and, of course, Harley. I agree. In the end all we have is each other and the love we share.

## 'A CHAMPION FOR SOCIAL JUSTICE'

BEU, SIMON'S YOUNGEST SISTER

- The self-proclaimed "purple power ranger" to his five-year-old brother and sister during Saturday morning television
- My introduction to hip hop culture
- A cause of constant worry and heartache
- Who I see in the face of every homeless person I come across and why I can't pass a homeless person without giving something
- A reminder of my own good fortune and that we are all a few bad choices away from living with an overwhelming addiction and in poverty and deprivation
- Often sick with withdrawals for the first half of his visits with us in the States
- The party starter, setting the tone for a fun time
- A champion for social justice, civil rights, global equality
- The reason I became a social worker
- Someone who I loved so dearly and yet felt I had to emotionally protect myself from, which leaves me now with

- feelings of regret and confusion
- The father of Josh, who I've only just begun to know but projects an authentic loving and gentle energy so similar to his dad
- A quarter of my sibling group, the second born of my mother's children, one of her four precious gems, a part of our core family... a family that is unique and made up of genuine love, concern, affection, loyalty – headed by our quirky, creative and doting matriarch. I am so thankful to be part of this family and to have had Simon as my brother... though Simon is not part of our physical world any more, he will always remain a part of who we are.



## 'WE THOUGHT WE MIGHT GET SIMON BACK...'

RACHEL, SIMON'S SISTER

They called him Beukie, he was bald with a little blonde hair, perfect and beautiful – he was loved by his parents and his older sister – he was happy and bonnie. This was always the case (although there was hair for a short while!).

At some point during Simon's life he was also an addict, trapped, homeless, poor, lonely, unlovable – of course he was loved, it was just hard to show it. We all wanted to but Simon chose dark paths, ones his family could never join him on and sadly this created a chasm. One of the things he wanted most was to be with his family yet the one thing his family could not do was enable his darker side.

We were all constantly thinking about him. Mum would keep us informed, because of course mum was



his mum and she talked with him daily. He had his beloved dog Harley, his BFF, he had a good heart, he had his son Josh, he had brothers and sisters, he had nephews and nieces, he had things to cherish, he had an addiction.

He had a good ear for world events and politics, intelligent discussion, he had so many interests, took courses in computing, showed interest in photography, so many times we thought we might get Simon back... Then the chasm would widen again! He used to manage restaurants and bars, he was sociable, articulate, charming and charismatic, he was good at it, took pride in it. He never reached his potential.

The last times I spent with Simon were fun and family-oriented, this is when he was happiest. He danced all evening at mum's wedding, with friends and family, young and old, being charming, showing all his moves... This is how I want to remember Simon, laughing with his family and spinning us around the dance floor, smiling, laughing, loved, happy...



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# THE ENLIGHTENMENT

BOOKS/FILM/FOCUS/TV/MUSIC

## THE TOYMAKER

### RUNS LIKE CLOCKWORK

Stepping into the Sharmanka Gallery is like entering the mind of a crazy but extremely talented toymaker. A collection of nightmarish mechanical contraptions are tucked away in Glasgow's Trongate 103 arts centre, the collected work of exiled Russian artist Eduard Bersudsky.

His structures are mostly built from scrap picked up at the local, legendary Barras market and are populated by figures of clowns, kings and countless stranger creatures. When switched on, the clunking, whirling sculptures come alive in a theatrical experience that has to be seen to be believed. This month marks 20 years since Bersudsky's work was first displayed in Glasgow.

► For more information  
visit [sharmanka.com](http://sharmanka.com)

# BOOKS

## Swim against the tide

We don't need to give in to our animal instinct, says Sara Pascoe

**I**t started with sperm, which in a gross way we all do. I was trying to read books about evolution as research for a stand-up show when one of them mentioned a peculiar fact – that not all sperms are alike. Some creatures' sperm can make a plug to stop later males being able to impregnate a female, others might release toxic substances to kill other males' sperms. Amazing, I thought to myself, all these tiny wars going on in female animals' reproductive organs. This 'sperm competition' or 'sperm selection' exists in nature because the females multi-partner – they mate with more than one dude in a period of time, which means that males have had to evolve tactics to produce more offspring. Or rather, the males with great tactics continued their genes more successfully. Thanks for that fascinating insight Sara, and for mentioning sperm more than any other article in *The Big Issue* magazine, but what's that got to do with me?

Well mate, listen up because you're also a type of animal. Humans have sperms with different jobs as well (not all humans, obviously female bodies cannot make sperm, which is political correctness gone mad). 'Kamikazee' fight and battle whenever they meet sperm from another man. 'Blockers' curl up in mucus tunnels and stop enemy sperms from travelling through. 'Egg-getters' are the fertilisers – the ones whose role we are familiar with from the beginning of the film *Look Who's Talking*. (If you're too young to understand that reference then you're definitely too young to be reading this piece, go wash your eyes out with soap and don't tell your mum how often I said 'sperm'.) This spermy behaviour caught my attention because it suggested that, just like other female animals, human ladies had evolved via multi-partnering. We were not the monogamous, one-guy-at-a-time women that I'd been led to believe.

This took me down the garden path of what did I believe? What have I been taught and told about female sexuality? What lazy assumptions had I made? And so I decided to go back to the beginning. I read and researched as much as I could about evolutionary traits, natural selection and sexual selection. I tried to decipher what modern

problems (me worrying about my bum or fancying boys that aren't my partner) could be linked to animal instincts in my species. And conversely flipping this to examine what very modern problems (print media, plastic surgery, billboard advertisements) might be exacerbating built-in, hardwired animal concerns.

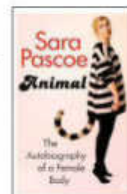
Humans have evolved as social, tribal creatures. For female humans, our social worth has for millions of years depended on our ability to birth and raise children. This means that our age, fertility and body shape remains stupidly relevant even as we live now, with conscious minds and rational choices and contraception and all of that. We can't easily intellectualise our way out of a million generations of evolved behaviours, although that doesn't mean we shouldn't try...

While some people might find this kind of thinking reductive and

unhelpful, I've enjoyed exploring my issues and behaviours through a historical lens. It's encouraged me to forgive myself for things I thought made me a bad feminist (caring about cellulite and taking ages to get dressed), and given me ideas of how to improve my life in and out of the bedroom. Most of all, while researching the age of consent, child marriage across the globe, genital mutilation and childbirth in developing countries, I have a much stronger focus on how feminism should be improving women's lives across the world. Of the things we should be talking about and doing – supporting the charities that provide sanitary products for refugees or Mooncups for disaster victims in Nepal. Putting pressure on a government that has drastically reduced the funding for refugees and shelters for victims of domestic abuse or sex trafficking.

My book is very personal, and it has been weird to read reviews. I couldn't write about women's bodies in general without being very specific about my own: I talk about my relationship with my mum, my teenage abortion, my one-night stands, my polycystic ovaries and monster PMT, and I hadn't realised how shy I would suddenly feel now all that information exists for someone to flick through while waiting for a train in WHSmith. Writing a book is quite an arrogant thing to do – BUY THIS AND THEN LISTEN TO ME GOING ON ABOUT MYSELF FOR AGES – and I've had to teach myself that it's okay to be wrong, that you don't have to be the cleverest person to be part of a discussion, that not everyone will like you (me). I really believe that the world can be better, that humans are becoming better at empathising with each other, that the ape is leaving us – but also that the more we understand the animal inside us, the more effectively we can tame it.

*Animal: The Autobiography of a Female Body* by Sara Pascoe is out now (Faber & Faber, £12.99). Sara Pascoe is on tour with *Animal*, May 6–July 2. [sarapascoe.com](http://sarapascoe.com)







## TOP 5 GOTHIC HORROR LYNN ROSEN



### 1. THE MYSTERIES OF UDOLPHO Ann Radcliffe

Radcliffe is said to be 'the great-grandmother of mystery novels'. Written in 1794 with all the elements of a gothic novel: a secluded castle, picturesque scenery, eroticism, mystery, a sense of dread – all adding up to a whopping tale of terror.



### 2. THE PICTURE OF DORIAN GRAY Oscar Wilde

A reader would have to travel far to find a gothic novel more steeped in evil and the supernatural. Yet out of this black pit comes a tale about the consequences of the choice between good and bad.



### 3. WUTHERING HEIGHTS Emily Brontë

The backdrop has gothic elements: endless moors played upon by winds and storms, romance perverted by revenge. A dark visual novel where death brings some reconciliation.



### 4. REBECCA Daphne Du Maurier

The house is a central character: dark, foreboding, inhabited by a dead mistress' spirit, presided over by a sinister housekeeper. It's a 'love conquers all novel' – nothing wrong with that.



### 5. ROSEMARY'S BABY Ira Levin

Satanic cult and morality come together in this modern tale. A grabber that holds the reader with its sense of impending horror.

Lynn Rosen's  
*A Man of Genius*  
is out now (Una  
Publications, £10.58)



# REVIEWS

THIS TOO SHALL PASS / WHY WE LOVE MUSIC

## All at sea

The loneliness of the middle-aged orphan

If the first chapter of Milena Busquets' *This Too Shall Pass* was fish bait, it would have a trawlerful of gaping prey captive within minutes. A woman watches her mother being buried. She is steady on her feet but crazed grief is rocking through her blood at pace, producing a frenetic stream of consciousness which burns up paragraphs like a forest fire. It leaps from deep trauma ("you never said I would feel like ripping my guts out and eating them") to awe ("the unthinkable has happened") to brief, distracting lust ("I ask myself what are the protocols of hooking up with someone in a cemetery"). At times it displays a chutzpah that reminded me most of Billy Connolly; a few sentences on it is mired in the melancholy of a romantic poet. Antsy, self-conscious, desperate; Busquets' tone risks being irritating, and some will find it so. I found it seductive and immediately likeable.

What follows is the story of Blanca, a 40-year-old mother with two divorces behind her, as she feels her way through the next part of her suddenly, shockingly, motherless life. She begins in a state of disbelief that the Barcelona sun shines as usual, the sycamore trees sway as they did last week, that 'there was no event of spontaneous combustion in the deep of the night'. There are shades of Joan Didion's *The Year of Magical Thinking* as Blanca's mood bounces from optimism to despair, alternately seeking consolation in sex, friendship, motherhood and memories.

Busquets has a compelling, original voice. It is unmistakably female, a demonic multitasker fraught with contradictory anxieties and desires, as keen to be a valued host as it is desperate for liberation through solitude. It is heavy with the universal burden of

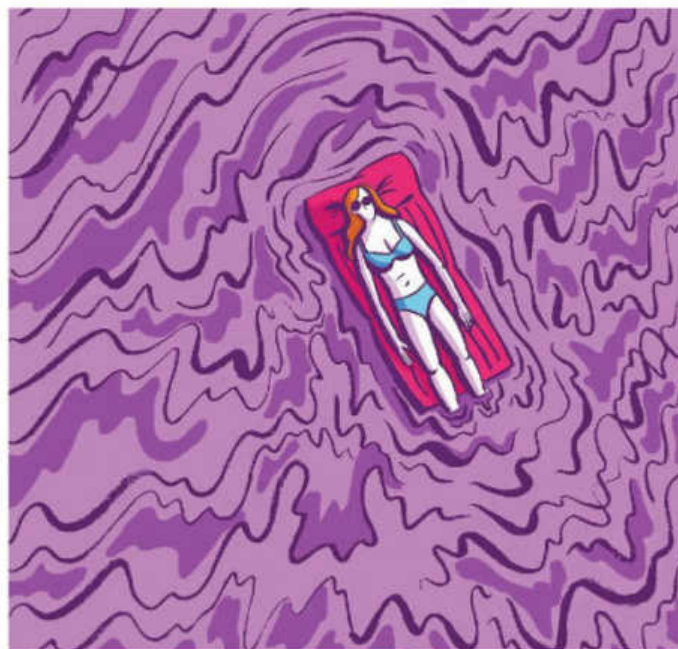


Illustration: Dom McKenzie

middle-aged womanhood but flits along with an easy sensuality and youthful zest that confirm its Mediterranean character. This does lend it an occasionally frothy air and, as Blanca and her group of friends, lovers, ex-husband and children swim, dance, eat and get drunk in the primary colours of a Cadaqués' summer, there are times you could almost be in the realms of a literary *Mamma Mia!* But the degree of truth in its beautifully worded observations raises the stakes considerably.

Busquets is a brilliant showstopper – just as you're laughing

at Blanca's breezy sarcasm, her expletive-infested brio, she catches your throat with a thought so disarmingly sad it turns the room grey. She also knows how to strike a chord. The worst thing about the death of a mother, she says, is not that you won't ever see her face again but you will never again be seen through her eyes. Therein lies the true loneliness of losing a parent.

There are few emotional experiences that cannot be heightened by music. I have long considered it a more effective, and certainly a faster-acting mode of mood-changing therapy than many prescribed by GPs. John Powell's *Why We Love Music* tackles a range of fascinating subjects – the persuasive power of classical music, its potential impact on our taste buds, the positive effects music can have on depression, how pitch often dictates emotional response – with insight and humour. A treat for music lovers, and a righteous reprimand for the unenlightened.

Jane Graham @Janeannie



### *This Too Shall Pass*

Milena Busquets (translator Valerie Miles), out in paperback on May 12, Harvill Secker, £9.99

### *Why We Love Music*

John Powell  
out in hardback on May 5  
John Murray, £16.99

★★★★★  
Times, Telegraph, Guardian, Financial Times, Evening Standard and more

★★★★★  
City AM, Everything Theatre

**"Beckett's best play... it comes to vivid life"**  
The Guardian

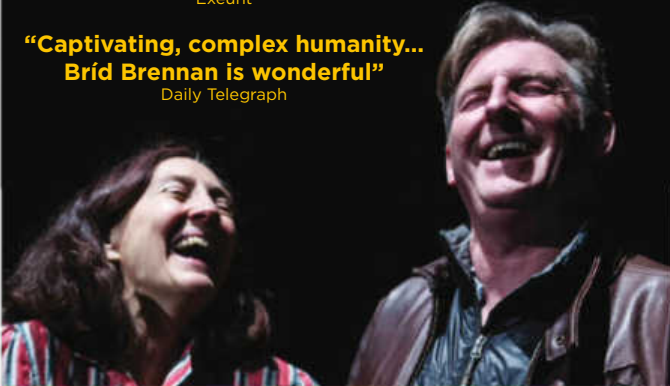
BRÍD BRENNAN ADRIAN DUNBAR

# ALL THAT FALL

by SAMUEL BECKETT

**"A thing of great beauty"**  
Exeunt

**"Captivating, complex humanity...  
Brid Brennan is wonderful"**  
Daily Telegraph



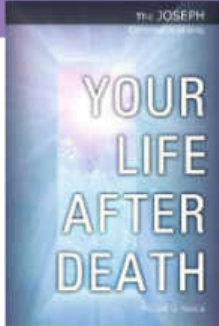
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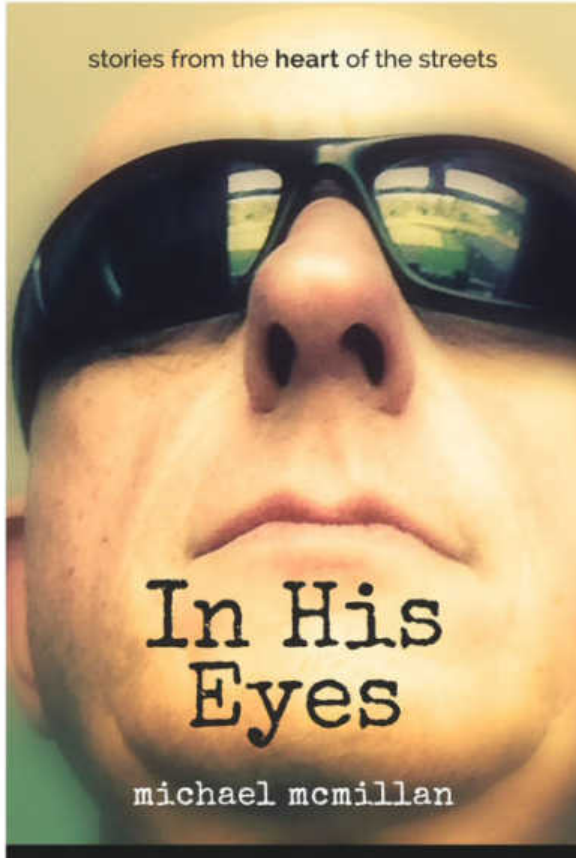
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stories from the heart of the streets



# In His Eyes

michael mcmillan

Michael McMillan is a singer/songwriter from Glasgow who has penned many songs over his career. The lyrics of 30 of his songs are now featured in a new book titled ***In His Eyes (stories from the Heart of the Streets)***.

One lyric, 'Cold and Roofless' apart from being an obvious play on words, makes reference to the number of roofless people in our cities. There are homeless people, who although they have no home, stay under a roof in maybe a hostel or on a friends couch, but roofless people have nothing, they sleep under bridges, in doorways or under cardboard and that saddens me.

The purpose of *In His Eyes* is to raise awareness of the various issues that affect people socially, personally, mentally, physically and spiritually, hopefully change lives for the better.



*In His Eyes* is available in both printed and eBook format from Amazon and all good booksellers.  
ISBN Paperback: 978-1-910786-03-1 eBook: 978-1910786-04-8



# FILM



## KNIGHT OF CUPS

# Confused picture

Is Terrence Malick's latest offering any good? It's not clear...

**T**errence Malick's career is unlike any other American director's. His first two films, *Badlands* and *Days of Heaven*, are incandescent masterpieces, and remain peaks of 1970s American cinema, one of its most triumphant decades. Then, during the 1980s and most of the 1990s, he disappeared, and went from being among the most gifted of his generation to its great lost hope (a reputation enhanced by his refusal to give interviews and reluctance to be photographed).

But in 1998 he made a comeback with *The Thin Red Line*, a beautiful and brutal World War Two film, and over the coming years the work rate has continued with almost Woody Allen-like abundance: *The New World*, *The Tree of Life* and *To the Wonder*. The films are intensely personal, lyrical and unapologetically high-minded (Malick famously taught philosophy before becoming a film-maker) but conceived on splashy scale with big film stars.

Now comes ***Knight of Cups***, and it's fair to say the response has been mixed. *Knight of Cups* might loosely be described as a mid-life-crisis drama about LA screenwriter Rick (played by Christian Bale). I say loosely because nothing is quite clear in this film.

A further extension of Malick's oblique, impressionistic, freeflowing experimental approach to narrative, the film is a series of

fragments from Rick's life, mainly revolving around affairs with women, though also touching on a troubled relationship with his father. The imagery, courtesy of ace Mexican cinematographer Emmanuel Lubezki, is luminescent, swooping wide-angled handheld camerawork possessed of a shimmering beauty. But the storyline is confounding. Most dialogue is delivered in a whispery voiceover. Characters intrude into Rick's life with little explanation. Seemingly key events like the death of a brother are alluded to in passing while throwaway details like a trip to an aquarium are lingered over. Rick's visit to a tarot reader supplies the film with a semblance of structure through chapter titles that allude to card images – The Moon, The Tower and so on – but a shuffled deck is hardly a good guarantor of narrative coherence.

Rick seems to be having a breakdown. Embarking on a relationship with a stripper (Teresa Palmer, one of a succession of Hollywood actresses, including Cate Blanchett and Natalie Portman, as Rick's lovers), he is enticed into a glittering cage in a cavernous LA nightclub. It's an image that speaks to the way his life is caught in a gilded trap. There's much footage of Rick

– played by Bale with an expression as crumpled and tired as his linen suit – brooding artfully at fancy Hollywood parties or gazing meaningfully at the Pacific ocean. Angst has rarely looked so attractive. By luxuriating in such shopworn albeit pretty imagery – a bubble bath of over-perfumed visuals – the film risks turning Rick's spiritual dilemma into an empty spectacle.

And yet... and yet... At the risk of failing you as a reviewer, I have genuinely no idea whether *Knight of Cups* is monstrous pretension or visionary brilliance. It is breathtakingly gorgeous and defiantly its own thing: yes, some of the motifs are clichés but there are also moments aplenty of boldly inventive beauty, from a low-flying jumbo jet as seen from a speeding convertible, to Rick's strangely serene encounter with a shy pelican. For most of the running time I was swept up by the sensual and dreamlike artistry, and the blunt honesty of the performances, however fragmented by Malick's

kaleidoscopic editing style. As soon as the film finished I wanted to see it again, an impulse that's not left me days afterwards. And that, whether the film is good or bad, is surely some kind of genius.



Joan Crawford is a saloon owner in *Johnny Guitar*

### FINAL REEL...

Possibly the strangest Western ever made, ***Johnny Guitar*** (1954) is a lurid, stylised drama about a gunslinger hired to protect his

former lover's saloon. It combines swoony romanticism, psychosexual symbolism and expressionistic colour photography, and is both camp and deadly serious.

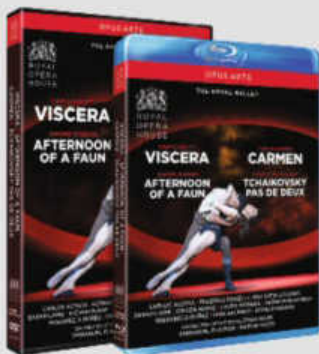
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WHO IS THE DOCTOR'S NEW COMPANION? AND IS THE GAME AFOOT FOR SHERLOCK?



The brand new *Doctor Who* companion is Pearl Mackie. Introduced in a special preview on BBC One, she'll be playing a mysterious character by the name of Bill. We'll meet her properly in this year's Christmas special.

Marvel has taken its *Inhumans* film – which had been set for a 2019 release – off its schedules. Now its fate remains unknown but if we do see it, it won't be until 2020 at the earliest.

*Iron Man* star Robert Downey Jr has joined the cast of 2017's *Spider-Man: Homecoming*. But early talks for Michael Keaton to play the film's villain haven't panned out. The search is on for another actor to take the role.



Robert Downey Jr (he's been busy!) has suggested that he and Jude Law may finally shoot *Sherlock Holmes 3* before the year is out. The pair have remained keen to make another adventure since 2011's *Sherlock Holmes: A Game of Shadows*.

denofgeek.com

## FOCUS

## Son of Saul

Oscar-winning Hungarian film-maker László Nemes wanted to convey the horror of the Holocaust through the eyes of an individual

**The Big Issue:** *Son of Saul* was inspired by your discovery of

testimony written by Sonderkommando members in Auschwitz. But were you already thinking about making a film about the Holocaust?

László Nemes: I'd had the idea for a long time but I didn't know how to approach it so I needed the angle. One angle was the Sonderkommando – men who were writing in the middle of the exterminations. And the other aspect is the visual approach of the film. I had to find that, and it's something I worked on in my first short.

**Is your film part of a determination to remember the Holocaust?** Yes. That's

certainly an objective of mine. Also, the approach towards the Holocaust by films has been for me problematic. We had the conviction that if you want to show more through reconstruction you end up with less because you do not involve the viewer. If you really embrace the limitations of an individual character within the concentration camp, then the imagination of the viewer will start recreating the context. You have to rely on the viewer to take a mental perspective on the infinite suffering in the camp. So you have to narrow your approach to the point of view of the individual character because that's what makes sense to the viewer.

**Because your film sweeps us up in Saul's experience so completely, it never examines the wider questions of guilt and**

**responsibility. How does the film relate to these questions of culpability?**

Wow, that's a difficult question. In 600 interviews I've done, one of the hardest! I have to be an intellectual to answer that question – which I am not. I have to tell you in cinema these days one tends to forget the viewer. The viewer is not trusted any more. You have to tell the viewer everything. But I think in cinema you have to use the viewer, you have to integrate him or her into the film; it has to become a personal experience for them. Otherwise you reduce cinema to spectacle. We can't take the language of film for granted. It relies so much on convention, and television has polluted it.

**Saul attempts to hold on to his culture [through performing Jewish burial rites]. There's humanity there. How conscious were you about striking this balance?** I had this feeling while I was writing this film

**"I showed the film to one of the last survivors. He found it truthful"**

that there was hope in this story and that's what kept it moving forward.

**Is the film reaching out to a younger generation?**

Absolutely. I really made this film for people who never felt in their imagination the dust of the road leading to the crematorium. Cinema can reach people in very visceral ways, and that's what I wanted to achieve. The Holocaust was becoming an abstraction.

**Have you screened the film to survivors?** Yes.

I even showed it to one of the last surviving members of the Sonderkommando, in Los Angeles.

**Can you talk about that screening?** Well, he's a Greek Jew, in his 90s, he still sings in many languages, and he's a great man. And he did find the film, you know, truthful. I've had other survivors who were not specifically from the Sonderkommando but were very impressed. I've just had a reaction from a Hungarian lady who came back from Auschwitz and she said she's seen a lot of films on the Holocaust but this one was the one in which she could feel at home. What else can I say? I think for that reason I achieved what I wanted to achieve.

*Son of Saul* is in cinemas.  
Words: Edward Lawrenson  
@EdwardLawrenson



László Nemes (right) and Géza Röhrig (above), who plays Saul in *Son of Saul*

## CAMPING

Great British holidays?  
You're having a laugh

**W**e might have Rita Ora, digital bus stops and Netflix these days but don't let that fool you. Beneath the surface, the United Kingdom is still pretty naff.

Most people are not Rita Ora. Most people are my mother-in-law: they wear sensible Millets outdoor wear because when it comes to the weather (or pretty much anything else) they are prepared for the worst. They like pottery and bread-baking and shit plays on Radio 4. And those are the interesting ones. The ones who aren't barking mad, sat at home, twitching their curtains. Most people in Britain seem to be worried about some intangible threat; uncomfortable with themselves; suspicious of others. They seek solace in weak tea and alcohol but it only makes things worse.

Is it just us who are so dreary and twitchy and damp and bitter? Probably not but we are perhaps the best at acknowledging and celebrating our grim peculiarities. From Mike Leigh to Alan Bennett to *The League of Gentlemen*, there is a great British tradition of lampooning the madness of the mundane on these shores. The contemporary queen of that sort of thing is Julia Davis, who has been making audiences simultaneously squirm and LOL at the terrible tropes of Britishness for more than a decade. Her new show on Sky Atlantic, **Camping**, is a hilarious and horrendous examination of dysfunc-

tional coupledom against the backdrop of inherently weird rural Britain.

Tea shops, reclusive farm folk, inedible food, tons of sexual repression, wild, unfocused neurosis and boredom are the hallmarks of any holiday taken here on the British isles. We've all sat in breakfast rooms in spooky, *Wicker Man*-type B&Bs somewhere in the South West, whispering nervously to our other half about passing the sugar, in mortal fear of anybody else in the room being able to decipher our terminally dull exchange. It's absolutely fucking mental. And, when you're knee-deep in that sort of misguided vacation, it's bloody depressing. You spend half your time looking at your iPhone wondering why you didn't spring an extra grand and go to the Côte d'Azur instead.

Mind you, there's a perverse sense of nostalgia in reflecting on the weirdos you encountered, the relentless awkwardness you endured and the unremitting dreariness you bravely confronted. It's nice to know that, no matter how glam and modern the UK's veneer becomes, all those grim realities remain entrenched. All you need to do is leave town and holiday by the coast to experience them. Or watch *Camping*, which encapsulates the whole horrible business with deft precision, yet manages to make you laugh all the way through.

Words: Sam Delaney @Delaneyman

A BIG  
DRAW

Britain has confused ideas about itself almost as much as it has confused ideas about everyone else.

**Quentin Blake and France** (May 9, King's Cross, London; [kingsplace.co.uk](http://kingsplace.co.uk)) will try to make sense of that clash of patriotism, jingoism and self-doubt that courses through the nation's veins in regard to its closest neighbour and old enemy. Blake, the illustrator and Francophile (pictured), will wheel out guests – ranging from poets, musicians and fellow illustrators – to argue the case for the people and culture on the other side of La Manche. Vive la différence.

Possibly within viewing distance from France, on a clear day, the **South Coast Comedian of the**

**Year** moves into the semi-final stage. The best stand-ups in the region will battle it out for pre-eminence, gag by gag. Now in its third year, it is proving an important launch pad for new talent (May 4, Portsmouth; [newtheatreroyal.com](http://newtheatreroyal.com)).

Further east along the coast, **Brighton Festival** (May 7-29, Brighton; [brightonfestival.org](http://brightonfestival.org)) is pulling out all the stops for its 50th anniversary across more than 150 events.



Art, photography, music, dance, theatre, the Children's Parade, futurology, comedy and more pile on top of each other. Laurie Anderson is guest director this year so expect a fascinating amalgam of the populist



OPERA SPECIAL:  
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## Ruffling a few feathers



and esoteric. In a similar vein, **London Wonderground** offers a packed programme of circus, cabaret, burlesque and comedy performances. As the evenings stretch out, Londoners are drawn to the river, and this offers plenty of distractions to add effervescence to an evening stroll (May 5–September 25, Southbank, London; londonwonderground.co.uk).

May Day in the UK is often marked by public demonstrations and protests. In that spirit, the **Edward W Said London Lecture with Naomi Klein** sees the *No Logo* and *The Shock Doctrine: The Rise of Disaster Capitalism* author address issues raised by the late Palestinian post-colonial theorist. Her topic is *Let them Drown: The Violence of Othering in a Warming World*, and how the West shuts its eyes and ears to meteorological disasters outside of

the First World (May 4, Southbank, London; southbankcentre.co.uk).



**Mona Hatoum** (May 4–August 21, Bankside, London; tate.org.uk) is the first major exhibition in the capital by the Beirut-born artist (above). It swings between videos, sculptures and major installations, with a focus on the shattering contradictions between the beautiful and the horrific, especially where household objects are distorted far outside of their normal contexts.

Eamonn Forde

Opera is an extremely rich genre of entertainment. Traditionally, it is a truly multi-sensual extravaganza: plush seats, lavish sets, luxurious costumes, luscious music and ludicrous (but satisfying) storylines. All this opulence comes at a price, of course, and these archetypal operas are really expensive, both to produce and, more often than not, to attend.

To help get over this substantial hurdle, concert performances of operas are becoming more common. Bringing the music to the stage of a concert hall can lighten the financial load and, though these concerts are far from the all-encompassing operatic experience described above, they at least allow audiences to experience the music's sonic power, if not its full dramatic potential.

In fact, hearing opera presented this way can change your perspective of the piece. With the orchestra not hidden beneath the stage but slap-bang in its centre, you can get a greater appreciation of the orchestral colours, textures and shapes. This was certainly the case when I heard a concert performance of Leoš Janáček's **Jenůfa** at the Royal Festival Hall a few weeks ago. Czech maestro Jiří Bělohlávek led the Czech Philharmonic in this 20th-century Czech masterpiece along with a cast of eastern European soloists. The singers performed admirably but the orchestral sound was revelatory. Janáček's music always sounds so inventive, and Bělohlávek and his players brought out its extraordinary, ever-mutating, ever-renewing freshness. (You can hear it on BBC iPlayer if you're interested.)

This *Jenůfa* was part of the Southbank's focus on opera in concert this season. The next event takes place next week, with another much more famous opera performed by another great central European orchestra and conductor. Iván Fischer conducts the Budapest Festival Orchestra in Mozart's **The Magic Flute**, on May 10. The celebrated Hungarian orchestra has never performed in the Royal Festival Hall before, and Mozart's enchanting and enigmatic music makes for an exciting debut appearance.



Mozart's *The Magic Flute* is being reimagined at Southbank

The day after this much-loved Mozart piece is performed on the Royal Festival Hall stage, a far lesser-known opera will take place across the Thames at the Barbican Hall. Opera Rara are specialists in (you guessed it) operatic rarities and, together with the BBC Symphony Orchestra, they bring Bellini's first opera **Adelson e Salvini** to the concert stage on May 11. If the first collaboration between these two groups – Leoncavallo's *Zazà* – is anything to go by, it'll be a fascinating evening.

Possibly the most exciting concert opera project of a generation, though, is happening in Leeds at the moment: Opera North's **The Ring Cycle**. From 2011 to 2014, the company produced each of the four operas in Wagner's epic cycle annually, to the highest acclaim. Now they're performing the whole cycle within a much shorter timeframe, taking it to Nottingham, Salford, London and Gateshead. The latest instalment, *Siegfried*, is in Leeds Town Hall on May 14; if you can get hold of a ticket, I urge you to go. Not only will it be a rich evening's entertainment, it shouldn't break the bank either.

### LAST NOTE...

Tickets to this year's BBC Proms go on sale on May 7. The season was announced last month, and if you're interested in getting your hands on tickets to the most popular concerts, I'd advise you to set your alarm and be ready to click 'Buy' at 9am sharp.

Words: David Fay @themere listener



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Printed at Polestar. Published weekly by  
The Big Issue, 3rd Floor, 113-115 Fonthill Road,  
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## INCREDIBLE CITIZEN KANE 75TH ANNIVERSARY BOX-SET



Consistently called the greatest film ever made, **Citizen Kane** charts the rise and fall of Charles Foster Kane, media tycoon and powerful political player, and remains as relevant a tale today as when it was made in 1941.

To celebrate the film's 75th anniversary, a new Blu-ray version has been released. As well as commentaries and interviews with the cast and crew, the Blu-ray comes with collectable extras including reproductions of memos and letters from the set, the original lobby card and programme, and a 48-page book filled with behind-the-scenes photos and storyboards.

**We have five copies of the *Citizen Kane* 75th anniversary edition to give away.** To be in with a chance of winning, answer this question:  
**What was the name of Charles Foster Kane's sled?**

Send your answers with **CITIZEN KANE** as the subject to competitions@bigissue.com or post to The Big Issue, 43 Bath Street, Glasgow, G2 1HW. Include your name and address. Closing date is May 14. Include OPT OUT if you don't want to receive updates from The Big Issue. We will not pass your details to any third party. For full T&Cs see bigissue.com

## Still time to win... VIP TICKETS & GLAMPING AT NOZSTOCK FESTIVAL!

Our competition to win a VIP weekend with Jurassic 5, Imelda May, The Hot 8 Brass Band, Goldie and more, with a fully kitted-out boutique glamping bell-tent, at this year's Nozstock Festival is still open online.

**Win a pair of Thursday-Sunday tickets (July 22-24), a luxury tent courtesy of ZooBells (zoo bells.co.uk) PLUS a hamper of delicious Hereford-sourced food and drink!**

For more info and to buy tickets, go to: nozstock.com

Enter at [bigissue.com/mix/competitions](http://bigissue.com/mix/competitions)





# GAMES & PUZZLES

## SUDOKU

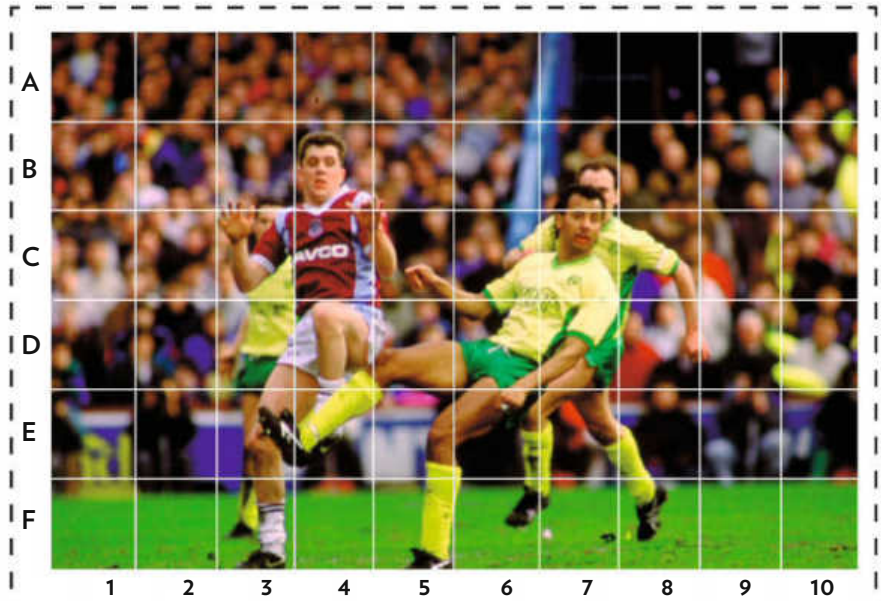
4				6		9		
6		8			1			
					2			5
5						8		1
			1	3		6		2
1							7	
2		6						4
		9	6	7				

There is just one simple rule in sudoku: each row, column and 3 x 3 box must contain the numbers one to nine. This is a logic puzzle and you should not need to guess. The solution will be revealed next week.

ISSUE 1202 SOLUTION

4	8	6	7	5	1	2	9	3
1	3	7	2	9	6	5	4	8
9	2	5	8	4	3	7	6	1
8	5	4	3	6	7	1	2	9
3	6	2	5	1	9	4	8	7
7	1	9	4	8	2	3	5	6
5	4	3	9	7	8	6	1	2
2	9	1	6	3	5	8	7	4
6	7	8	1	2	4	9	3	5

## SPOT THE BALL



Photos: Action Images / Kristian Lam-Clark

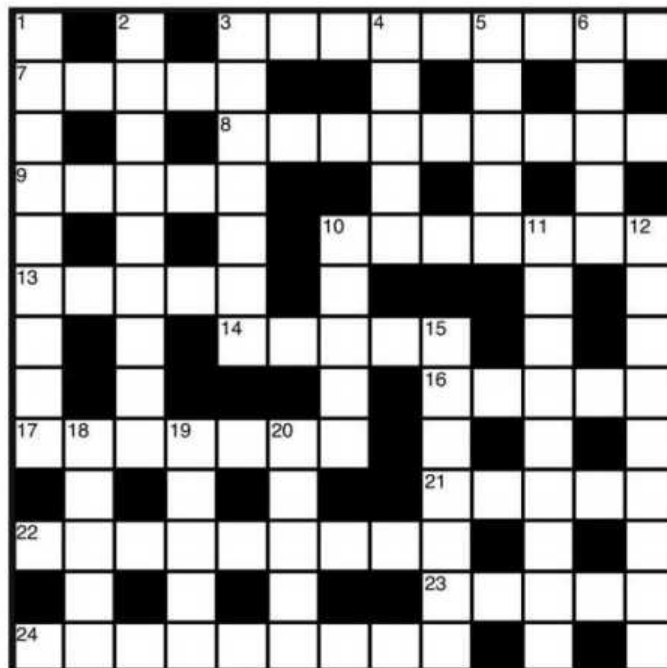


To win *The Test*, by Simon Jones, mark where you think the ball is, cut out and send to: Spot the Ball (1203), 2nd flr, 43 Bath St, Glasgow, G2 1HW, by May 10. Include name, address, phone no. Enter by email: send grid position (eg A1) to competitions@bigissue.com. Issue 1201 winner: Carly Harding, Nantwich.

(Last week's Spot the Ball revealed: Spurs v Stoke, 1976)



## PRIZE CROSSWORD



### CRYPTIC CLUES

#### Across

3. Finding a famous ship (9)
7. Steps over the fence (5)
8. Elusive scarlet plant (9)
9. One is going to say this in Italy (5)
10. In the citadel I besought the composer (7)
13. Ordered lager that is not small (5)
14. Midget discovered warfarin inside (5)
16. All right, a tailless boar is the giraffe's relative (5)
17. One hag, about 10, devising a figure with six sides (7)
21. Piece about last character on the point of becoming a composer (5)
22. Another iguana hides the vehicle in the Americas (9)
23. It is dull getting old penny back (5)
24. Mindful of displaying naiveté about the race (9)

#### Down

1. Found a mixture of bliss and hate (9)
2. It's particularly explosive when it contains flint and steel (9)
3. Gave testimony and was removed (7)
4. Policemen bearing trees here (5)
5. Overdid part of composer (5)
6. About the first lady magistrate (5)
10. A rind removed from sewer (5)
11. Amaze by cleverness in bed or be overpowered by strong light (9)
12. Writing on northern river in a sacred book (9)
15. Banned warning, of course, that is no good at heart (7)
18. Expel from home angry civet (5)
19. Conscious of a type of pottery (5)
20. Some top artist using an abstract style (2,3)

### QUICK CLUES

#### Across

3. Awkward problem (3,6)
7. Alcoholic pear drink (5)
8. Offend (9)
9. Screen (5)
10. Slim (7)
13. Synthetic fibre (5)
14. Characteristic (5)
16. Frequently (5)
17. Shakespearean character (7)
21. Russian punishment whip (5)
22. Doctor (9)
23. Evident (5)
24. Suitable, convenient (9)

#### Down

1. Piquancy (9)
2. Levity (9)
3. Outlet from water main (7)
4. Scholar (5)
5. Connection (3-2)
6. Savour (5)
10. Hut (5)
11. Warship (9)
12. Restore to position (9)
15. Crest (7)
18. Spiral (5)
19. Long-shafted weapon (5)
20. Spiny plants (5)

To win a Chambers Dictionary, send completed crosswords (either cryptic or quick) to: The Big Issue Crossword (1203), second floor, 43 Bath Street, Glasgow, G2 1HW by May 10. Include your name, address and phone number. Issue 1201 winner is John Thackray from Ipswich.

Issue 1202 solution

**CRYPTIC:** Across – 1 Staircase; 8 Iraq; 9 Scissored; 11 Nevada; 12 Feasts; 13 Test case; 16 Integral; 20 Klaxon; 21 Ablest; 23 Panoramic; 24 Used; 25 Tin mining. Down – 2 Tucked in; 3 Insist; 4 Cloister; 5 Seen; 6 Armada; 7 Square; 10 Deft; 14 Silkworm; 15 Salopian; 16 In a rut; 17 Talked; 18 Gasp; 19 Gawain; 22 Taxi. **QUICK:** Across – 1 Stepchild; 8 Moor; 9 Expecting; 11 Glibly; 12 Statue; 13 Riddance; 16 Antibody; 20 Thrill; 21 Rehash; 23 Headboard; 24 Vert; 25 Plaything. Down – 2 Taxation; 3 Pretty; 4 Hitherto; 5 Long; 6 Bonbon; 7 Groyne; 10 Glad; 14 Day-to-day; 15 Cauldron; 16 Arrive; 17 T-shirt; 18 Bash; 19 Brooch; 22 Hell.

IN ASSOCIATION WITH



# MY PITCH



## Richard Hormann, 29

OUTSIDE DEBENHAMS, BRISTOL

**“I’d like to get my own place and have an allotment. That would suit me just fine”**

### FACTS ABOUT ME...

#### THE ONE PLACE I'D LOVE TO VISIT

Barcelona. It would be a great place to go – very relaxed, lovely buildings and no cold or rain, of course.

#### MY FAVOURITE PLACE

St James' Park in Bristol is a great place to sit down, relax and chill out. It's a little oasis in the middle of the city.

#### ON MY PITCH...

I'm at St James Barton roundabout (the Bear Pit), 10am-4pm

I pick up languages and accents very easily. I've been in Bristol for a few years now, and before that I was in Birmingham. So I sound a bit like I'm from Bristol, a bit like I'm from Birmingham. Which is why people are surprised when I tell them I'm from Slovakia. I left Slovakia in 2006 as a young man and came to work in the UK. I had a job arranged, through an agency, to work in a hotel in Towcester in the East Midlands. I enjoyed it for a while and was making a go of it but a manager came in who disliked me and so I was gone from there.

After a spell in Birmingham looking for work, I came to Bristol. I found work in a kitchen but it didn't pay very well and so I couldn't afford the rent. I told the landlord: "Give me a bit more time." But he

couldn't wait for the rent and he chucked me out. So I ended up on the streets in Bristol. It hit me hard and I began to develop a problem with alcohol, like a lot of people on the streets. I slept in doorways, in parks, and I was in and out of hostels. They aren't very nice places. I remember someone kicked the door in one night and I stayed outside after that.

I came to The Big Issue a few years ago and things slowly began to improve for me. Selling the magazine meant I was able to support myself. It also helped me get a bit of confidence back. It's amazing what the kind words from regular customers can do. I like to wear colourful hats on my pitch and make people smile. The Big Issue Foundation guys also helped me register with other homelessness services,

helped me get a bicycle to get around. I'm now staying at a crash pad – a nicer kind of hostel – run by the Quakers and I'm putting my alcohol problems behind me.

Back in Slovakia, I grew up in a farmhouse. There were cows, chickens, goats and ostriches running around, and I looked after the animals. I'd like to keep on getting myself together and try to get involved with training that would allow me to work with animals here in the UK.

Ideally, if things go well for me, I'd love to get my own place to live and have a little allotment. I could grow vegetables and be outside. That would suit me just fine.

Interview: Adam Forrest  
Photo: Sean Malyon



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